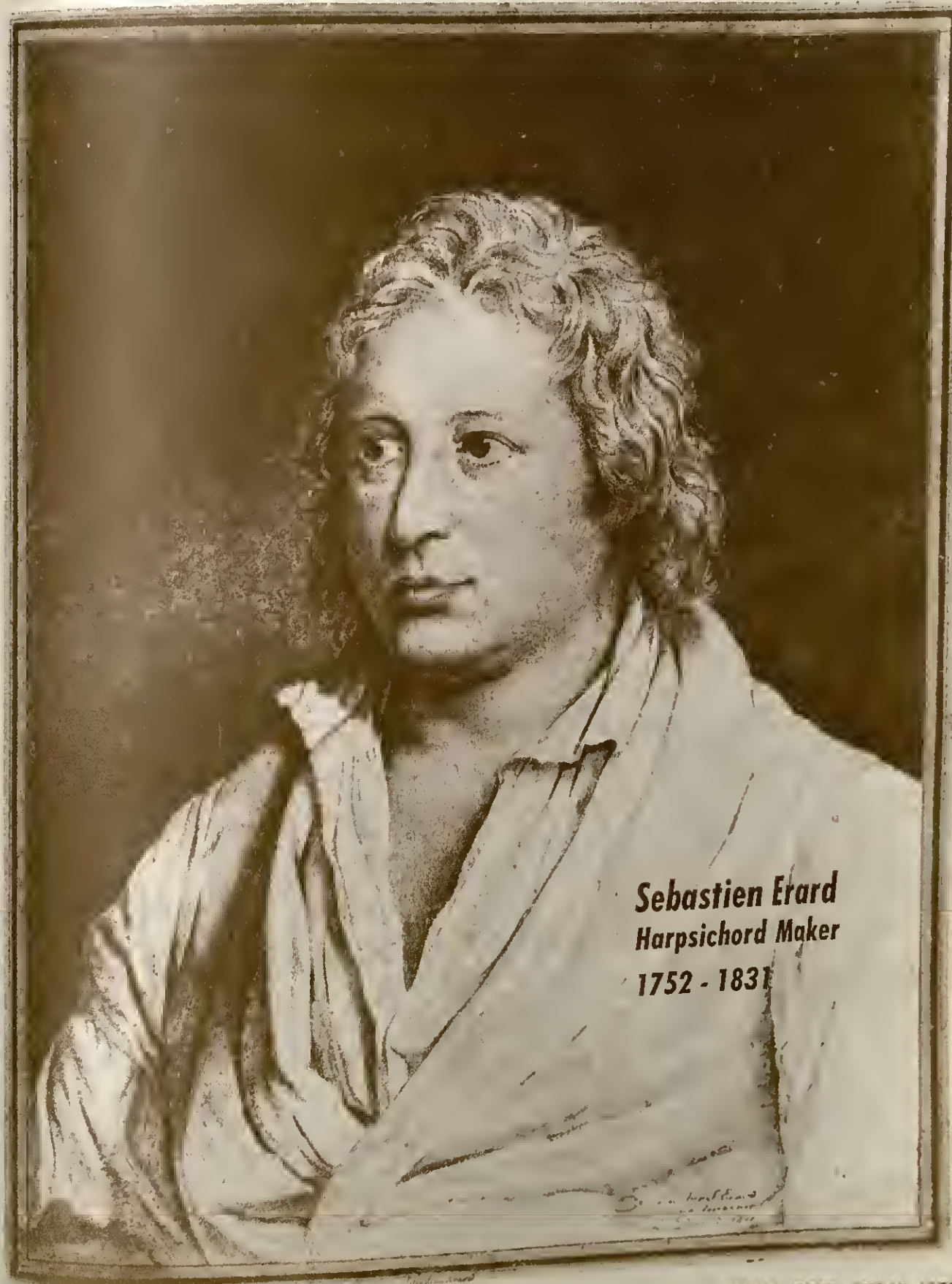


# *The* HARPSICHORD



**Sebastien Erard**  
**Harpsichord Maker**  
**1752 - 1831**

# HARPSICHORD

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2 — The Harpsichord

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# GO FOR BAROQUE

by *Hal Haney*



So much is going on in the world of harpsichords and baroque music at this time of year it's a joy to be able to share it with you. Probably the most exciting to harpsichordists is the Harpsichord Festival Week at Westminster Choir College from June 24 through June 29. This is truly a "festival" featuring recitals, lecture-demonstrations, chamber music, displays and even a visit to a harpsichord workshop. The cast of professional harpsichordists is like nothing I've ever seen in America. You will have an opportunity to hear and meet such talented artists as Frances Cole, Igor Kipnis, Ralph Kirkpatrick, Sylvia Marlowe, Paul Maynard, Mlle. Denise Restout and Blanche Winogron. The fee is only \$175 which includes room and board. See page 20.

Those who do not want to limit themselves to the harpsichord should consider attending the famous harpsichord/organ seminars which are held each year at Wallingford, Conn. Mr. Duncan Phyfe, Director of the Paul Mellon Arts Center has just announced that Bernard Lagacé, Mireille Lagacé and Roberta Gary will conduct both one and two week seminars in June and July. Details are on page 19 of this issue.

Hilda Jonas has scheduled her harpsichord festival at Cincinnati, Ohio for this summer. While we have not yet received the exact dates or program, a note to Mrs. Jonas at her studio, 3942 Ledge Wood Drive, will bring you the details. Hilda has just completed and extensive harpsichord tour through California colleges and art centers. She is preparing a group of



interesting concerts in France and then she will play the first performances of Preludes and Fugues by Lawrence Feiniger. This will be followed by a series of concerts in Israel.

A new organization, The International Double Reed Society has been announced by Dr. Edgar Kirk of Michigan State University. Made up of oboists and bassoonists, teachers and composers they hope to provide publications and other means for the exchange of ideas, to disperse information from scholastic research, encourage new composition for double reeds and promote the improvement of instruments. While at this time, the organization seems to be motivated primarily by the contemporary instrument and its music, I hope they will progress back to the mid and late 17th century when Purcell and other composers were writing for it. Membership is \$10 per annum which should be sent to Dr. Blaine Edlefsen, School of Music, University of Illinois, Urbana, Illinois 61801.

Don't go away, clavichordists, here is something for you too. Don Wilson of Wildon Key-craft is forming a group of clavichordists for those in the Chicago area. The first meeting will be held Monday evening, May 14 at 8:00 p.m. at the Second Unitarian Church, 656 West Barry Street, Chicago, Illinois. They want to pool their knowledge and share their interest in the technique, history and literature of the clavichord. Anyone who owns a clavichord, or plans to get one, is welcome. Don can be reached at either (312) 528-3443 (his shop) or at the church (312) 549-8581.

The name Aston Magna is unknown to most of us, but some wonderful things are happening there and soon Aston Magna will be as well known as Tanglewood. A full length article appears on page 18.

A special Thank You to Dr. James G. Owen who renewed his contributing Membership and to S. Sabathil & Son, Ltd. who just became a new contributor. H.L.H.

## THE EHLERS' PLEYEL

by Bjarn Dahl



When Mme. Ehlers first started her harpsichord career (Vol. VI, No. 1) she played an early Pleyel of the type Pleyel manufactured prior to 1912. It had three sets of strings, 8', 8' and 4', two manuals, six pedals and was antique styled in appearance. This is the same type Pleyel, Landowska used prior to the 1912 redesign which Pleyel did through the suggestions of Landowska. The illustration pictures a pre-1912 type instrument by Pleyel.

Mme. Ehlers present harpsichord was built in 1922 and is No. 10. It was signed off by M. Asseman in October 22.

M. Asseman was an antique restorer (antique keyboard instruments) of wide reputation. He also was engaged by Pleyel to help out and oversee that work on the harpsichords they made was done properly and in the highest tradition of fine workmanship. This he did for many years. I don't believe he is still alive.

Mme. Ehlers purchased this instrument second hand from an agent in Torino, Italy by the name of Chiappo Felice sometime between 1926 and 1928. Ehlers had the "Landowska inscription" removed from the top of the jack rail.

From 1912 to 1928 or '29 (aside from the regular serial number identification) Pleyel gave consecutive numbers to all their Grand Harpsichords from No. 1 on up. This number was painted on the exposed metal frame in the top right corner of the tuning

block section just back of the nameboard.

Here is an interesting point which should be brought to light. From 1912 to 1922 only 10 Grand Harpsichords were built by Pleyel. (They built no other types of harpsichords other than this Grand before the 2nd World War.) Putnam Aldrich has Pleyel harpsichord No. 15. This was built in 1926 and is dated on the nameboard, Nos. 11, 12, 13, and 14 were owned by the Manual & Williamson duo of harpsichordists who were recording and performing in Chicago at this time. (Aldrich was quite envious of the fact that they had four Pleyels at their command at the same time.) All in all, this means that between 1922 and 1926, only 5 Pleyels were manufactured! In 1929 or 1930 Pleyel discontinued this numbering system.

The white Pleyel once owned by Sylvia Marlowe which is mentioned in the Marlowe interview (Vol. IV, No. 3, page 6, Col. 3) is owned by Erich Schwandt. This instrument is not numbered but was signed out of the factory in 1929. It only has the standard serial number.

The pre-1912 Pleyels had no 16' register and I believe this instrument had no metal frame. It had a fancy pedal lyre and square cheeks. As I have never personally seen one of these instruments, I cannot comment upon the sound except to say that Dr. Ehlers never liked the sound of her first Pleyel built on this order. ☺

*The Harpsichord — 3*



# CONVERSATION

with  
Music Editors

Dr. Willard A. Palmer and Mrs. Margery Halford



It is an unfortunate fact that few musicians or music students realize the importance of a music editor or the work he does. Many musicians, including an alarming number of professionals, believe the only music to buy is that marked URTEXT, when, in truth, an edition marked URTEXT might actually be the most inaccurate edition available.

Why this confusion, especially when we know that urtext means music published the way the composer wrote it? (Not to be confused with autograph which is an original in the composer's own hand.) If an urtext is available, of what value is a music editor? It would seem he could only change the original music to suit his own needs, yet editors have been famous and highly respected for years. Czerny, Busoni and Mason were all famous editors and their editions are being used to this very day.

These questions had bothered me for years, so I decided to try to get the answers from professional music editors who always seemed to be located somewhere in the center of the controversy. I noticed that Alfred

Music of New York was publishing many editions of Baroque music edited by Dr. Willard A. Palmer and Mrs. Margery Halford. Since both of these editors were I.H.S. members and were interested in harpsichord music, they seemed to be ideally suited for an in-depth interview pertaining to music editing.

Mrs. Halford received her formal music education at Peabody Conservatory in Baltimore and grew in stature as a professional recitalist and organist in the Baltimore area. In 1950 she moved to Texas where she continued her career as a piano and harpsichord teacher, player and editor of music for those instruments. Her articles have appeared in various music journals and she is a certified member of the Music Teachers National Association. Mrs. Halford is also one of the founders of the very active Houston Harpsichord Society.

Dr. Palmer developed his interest in music editing early in his career when he was a graduate student from the United States on scholarship to the University of Leipzig. It was at this time he became fascinated by the study of manuscripts and early editions of

works by great composers. The revelations of such study compelled him to dedicate himself to the problem of a composer's true intent not having been carried out due to incorrect or misguided editing even in so-called urtext editions. The results of his lifetime of research are often startling and reveal that much has been overlooked by editors of past and current editions. Dr. Palmer served for 18 years as a member of the music faculty of the University of Houston. His professional accomplishments include concert appearances in Carnegie Hall and Town Hall as well as appearances as a concert artist and lecturer in the United States, Canada and Europe. He now devotes his time to editing for Alfred Music Company producing both the Alfred Masterpiece Editions and Alfred Masterwork Editions. During the past year he has conducted 64 workshops throughout the country on "Ornamentation — Bach through Chopin."

Since Ronald Miller of Clavis Imports, Bellaire, Texas has for years handled the mail-order sale of these Alfred editions (his ad is in each issue



of *The Harpsichord*) I contacted him and he arranged an appointment in Houston so I could meet and interview both of these editors. The following conversation took place in Mrs. Halford's home. It was accompanied by music examples played by both Mrs. Halford and Dr. Palmer.

HANEY: When I see the word: edit, I usually think it means to revise, correct, omit or eliminate, and when I see the title: Editor, on a sheet of music I have often felt this indicated someone had taken the original music and revised it to fit his own likes or dislikes or adapted it to instruments for which it was not originally intended. Exactly what is a music editor?

DR. WILLARD A. PALMER: Certainly not someone who removes things. In our case it's someone who puts things back as they were. I have been working in the capacity of editor for about a quarter of a century, and I would say that if I am editing the works of a contemporary composer then I am probably the best friend he has in the world. And he knows it. I've done that type of editing before. The composer knows that if he is careless about writing something and is not very definite about what he wants this will come to my attention and I'm going to ask him to tell me what he really meant and we will clear it up. For example I might notice that a certain passage does not have a slur the second time it appears. I'll bring this to his attention and ask if he wants a slur there or perhaps he didn't really want the slur the first time it appeared. I don't suggest a thing to him, I just point out his mistakes. Unfortunately, I can't do that with J. S. Bach so what I have to do is go back and try to be sure that I have exactly what he wrote. I can't afford to express my opinions. Unfortunately this is what a lot of editors have done in the past without identifying their own additions.

Thurston Dart has written in his wonderful book "The Interpretation of Music"\* that it is regrettably difficult to find music in which you can tell what was added or changed by an editor and what was written by the com-

poser. We have changed that.

The editions Margery Halford and I do for Alfred Music have the original text in dark print and our editorial additions in light print. Modern printing techniques permits this to be done very effectively. Our job as editors is to try to dig up or unearth an unpolluted text if possible. To do this we absolutely can not go to anyone else's edition. We must go back to the original autographs if they are still available and also, if they are available, the first editions which were printed during the composer's lifetime with his knowledge, and perhaps proof-read by him. But in some cases even that is not the best source. There are certain compositions which were revised and published again as a second with corrections by the composer because he wasn't satisfied or happy with the first edition. In this respect I think the word *urtext* is very misleading.

Urtext, of course, means: the original text. It can mean an autograph which was published in the first edition with the composer's knowledge and revised in the second editions. This would give us three sources, the third being the most accurate as to what the composer was really after. Consequently Margery Halford and I don't go for urtext editions. We know that urtext does not mean "unedited" as some musicians believe. There is no such thing as an unedited urtext as some publishers print on the cover of their music. All urtext has been edited by someone and we usually can find out what his name was. He had to make some decisions even if he used an autograph since not all autographs are legible.

Our jobs involve a lot of detective work. We must find out what the composer really wrote and what he really wanted to convey by searching all the original sources which are available.

HANEY: You said that all urtexts

\* First published in 1954 in the Music Series of Hutchinson University Library and published by Hutchinson & Co. Ltd. Reprinted in paperback by Harper & Row, Inc., New York.

were edited. I was under the impression that urtexts were photographic copies of the autograph.

DR. WILLARD PALMER: I think that would be nice if all published urtexts were really photographic autographs since I believe a photographic autograph is the only real urtext. But even so, that might not have been what the composer wanted as a finished work. Here is an example.

Let's look at J. S. Bach's Inventions. The first autograph was in 1720 which was for J. S. Bach's son, Wilhelm Friedemann. Later on, in 1723, Bach revised them to prepare them for the public. The 1723 autograph is more his final work than the original autograph. Now if one photographed that and published it this would in fact be an urtext I suppose. Actually either one of them would be some sort of an urtext, but who could read them. They used strange clefs that are not used any more, and wrote in a manner that is not familiar to many contemporary students. This is not what we get when we buy an urtext. We get engraved notes. That in itself represents someone's opinion as to what was in the autograph.

HANEY: Do you find that publishers recognize their responsibility as musical archivists and try to commission editors who are thorough scholars?

DR. WILLARD PALMER: More publishers are trying to do this now than ever did before. They are trying to publish correct texts. But also, more publishers are publishing bad texts than ever did before. There are simply more publishers publishing. Some of them just do not care what they publish. A number of publishers who published an edition fifty years ago, are still publishing that edition even though it is blatantly inaccurate. Unfortunately, some of those editions are the most popular editions being sold today.

Let's examine the Bach works. The most widely used publications today are the Czemy, Busoni, and Mason editions. They are really quite inaccurate and have romantic editing applied to the Bach ornaments, and in-

accurate text. They have been printed and reprinted but it is now time for them to obtain the oblivion they so well deserve.

HANEY: *How do you select a work that will receive your attention? What motivates you to select one work over another?*

DR. WILLARD PALMER: I usually recommend publishing works which I have good sources on. In the case of Margery perhaps she would like to say something about her selections.

MARGERY HALFORD: The first that I did was the fifth Biblical Sonata by Johann Kuhnau, (1660-1722) "Gideon, The Deliverer of Israel" which is now completed and available. I have heard these Kuhnau Sonatas played a good many times with a singular lack of ornamentation. This results from the fact that in Kuhnau's original edition all that appeared were some essential trills. We are certain, however, that he expected the performers to ornament the Biblical Sonatas freely in performance. He had written a great profusion of ornaments in both volumes of *Neue Clavierübung* and in the Preface to *Frische Clavierfrüchte* in 1696 he wrote: "He who can play properly one or two of those *partien* (in *Neue Clavierübung*) will surely be able to find his way in this present work as well. The sugar that sweetens one fruit has the same effect on the others, that is, the MANIEREN which lent grace to the previous pieces will contribute no less to the charms of these." And he said this in the context of his ornamentation for earlier pieces which are rather profusely ornamented. Of course, the direct reference there is that all he put in his sonatas from that time on were trills he absolutely didn't want the performer to omit. He took it for granted that the musician had studied his other, earlier works and was familiar with his style of ornamentation and would, without direction, put it in his later music.

In 1700 when the sonatas were published this was relatively logical. Because there was a style of music and it was correct and he was writing in

that style. All musicians at that time knew what the popular style of ornamentation was. Of course this is not true today.

We now have several dozen different styles and are several centuries removed from Kuhnau. So what I did with Gideon was to take another source: the Johann Andreas Bach notebook. Andreas Bach was a pupil of J. S. Bach, he was one of the nephews. Evidently he is the person who wrote this autograph collection and some of the Kuhnau sonatas are in it. He wrote on his manuscript all sorts of ornaments while he studied with his famous uncle. Well, the presumption is that Uncle Johann corrected the manuscript and so forth. What I have done is to take the ornamentation from the Andreas Bach notebook and put it in light print because it was not in the original edition. Then there were a few ornaments which I thought he had overlooked because consistency would indicate that they should be there. I put those in my edition in light print also, but I put parentheses around them so it would be perfectly clear that I put them in editorially because I felt that they should be there. Of course, the performer must then decide for himself what he wants to do.

HANEY: *Where did you go to get the Johann Andreas Bach manuscript? Was this something you had access to regularly?*

MARGERY HALFORD: (to Palmer) Do you remember how that originally came into our hands?

DR. WILLARD PALMER: I already had the Andreas Bach book myself before Margery started her research because during my 20 some years of work I had discovered that the Andreas Bach book is also the only source for many of Bach's most famous works. In some cases there was no autograph. I'm not absolutely certain but I believe the Toccata and Fugue in D Minor might be one of those. I know that several important organ works are in the Andreas Bach notebook.

To get back to your question of

how we select works, fortunately we don't have to "sell" our selections to the publisher. The publisher accepts what we deliver because we have established his confidence with previous things we have done.

Once in a while he will call me up and mention that he would like to have a Schumann album for the young or something like that, then I will get to work on it. He suggests many things to me but I am sure he doesn't want any of the things even he suggests unless I have a good source or some reason to believe that I can do a better job than the other editions have done before. My first contribution was the Inventions. In the forward to the facsimile of *Clavier-Buchlein vor Wilhelm Friedemann Bach* which was published by Yale University, Ralph Kirkpatrick said that no one had ever published an edition of the Inventions, that took into account the variants found in the *Clavier-Buchlein vor Wilhelm Friedmann Bach*, so I thought I might be the one to do it. You see, the *Clavier-Buchlein* was in private ownership until 1932 when it was purchased by the library of the Yale School of Music. It was not easily available for use in editions prepared before that year. This includes the Bachgesellschaft, Busoni, Czerny, and Mason editions. Hans Bischoff had access to it only after he had completed his edition of the two and three-part inventions and made a few incomplete references to it in a supplementary table, overlooking a great deal of important information which I have included in my edition. Then, further, I was urged on by the fact that I found an inkblot in one of the *Sinfonias* that had been played as a note for two hundred years.

HANEY: *Can you tell us how you found the inkblot?*

DR. WILLARD PALMER: The ink blot was in the 11th 3-part Invention in a sequence. A good sequence will normally do the same thing in three different pitch levels about three times in order to become an official sequence and it will play approximately the



same intervals. I discovered that the second member of this sequence didn't behave properly. It didn't sound like Bach at all, neither to me nor to my assistant Judith Simon Linder. We agreed that that notation probably wasn't quite right so we decided to look closer.

Every urtext edition we had examined including all of those most respected ones had the sequence that way. But when we got the 1723 autograph, and incidently it was the one Sinfonia which was not included in the Clavier-Buchlein so we could not check it out through that source, we saw that this note over on one page had been written with a quill pen and the book had been closed while the ink was quite wet and it had imprinted that note on the second page. The fanning out of the wet ink matched the note on the first page. When we took out that extra blot, the sequence was then perfect. So it certainly made sense to remove it. And that's what we did. I feel we did some service to future musicians and, I guess, to Bach too. We also found some ornaments which were absolutely incorrect. For example there was a slur which was joined to a mordent so that it looked like a compound ornament, a trill with a prefix from below with a suffix at the end. This was on a 16th note which could not be played. One would have to play about 10 notes to get this thing in yet there it was, on a 16th note. We didn't believe it. We thought it probably was a slur followed by a mordent. Well, it's that way in the Elschoff edition which is certainly a respected edition. Hans Bischoff included it in his edition although he relegated it to a footnote since he just didn't believe it. But you see, Bischoff didn't have the *Clavier-Buchlein* to examine when he made his edition. In fact he mentioned in the front of his edition that he didn't have it, that he saw it just briefly. Well, when we got the *Clavier-Buchlein* that's the first thing we turned to, and sure enough the slur was very carefully separated from the mordent. We were right. It was a playable ornament.

When we can find things like this we feel we are contributing something. We are not making another edition just to have another edition on the market.

HANEY: *From what end do you approach a job of editing? Do you start with early editions and look for errors, or do you find errors in contemporary editions and then track them back to the original?*

DR. WILLARD PALMER: I think we do it both ways. For example we decided that there was not a good edition, in English, of the Couperin *L'Art de Toucher Le Clavecin* so Margery decided to produce one.

MARGERY HALFORD: The only edition which has been available is rather hard to find. The music is quite squeezed together and there are some unlikely looking things in that edition so I worked from the first edition. There are no autographs. The original edition was first published in 1716 and there is only one copy known to exist in the world and we have a copy of that. The 1717 edition is readily available in facsimile at various libraries and museums throughout the world so I started with it and copied the music from it. Of course I consulted the other editions. There were quite a number of strange things uncovered.

DR. WILLARD PALMER: From the other side of the picture Landowska wrote that everyone should study the autograph of the Bach Fantasia in C Minor. She said, "It would be important for every performer to know it because it reveals how certain ornaments should be played. Instead of indicating them with signs, Bach wrote them out in measured notes. What an eloquent lesson!"\* If this was such an eloquent lesson I wanted to have it, so I set about to find it.

Well, I couldn't find it where the Schmieder Bach - Werke - Verzeichnis said it was located. I looked for years and when I finally found it, much to my amazement it was on the wall of the Bethlehem Bach Choir in Bethle-

hem, Pennsylvania. I wrote to them and asked if I could use a facsimile. They gave their permission and sent me a beautiful photograph of the autograph. I published the entire manuscript in my edition of the C Minor Fantasia. In addition to that, I included a high contrast copy of the original and numbered the measures for study purposes. Ink blots and smudges were removed but Bach's original text remains untouched. Fortunately this is one which is unusual because it is in treble and bass clef, so students can read from it very easily. In the rest of the edition, I published the new engraving with the editorial suggestions and realizations and ornaments in light print. In this case we started with an autograph. We had no idea whether we would do it or not until we saw the autograph. When I saw the autograph I thought it deserved a complete treatment all by itself. I thought originally that the C Minor Fantasia would appear in a collection, but upon additional study, I decided that a student would find it much to his advantage to be able to get more out of a comprehensive coverage of the work in one small book, than to bury it as a small part of a large book.

HANEY: *Do you agree with Landowska that this is "an eloquent lesson?"*

DR. WILLARD PALMER: It is. It certainly is. It is a wonderful composition. It is brilliant and it is not as hard to play as it sounds and I think that is one of the best kinds of pieces to have.

HANEY: *What makes a good music editor?*

MARGERY HALFORD: Oh my! Almost everything. Of course a good editor should be, first of all, a good musician. The editor's integrity and his approach to the work is very important, don't you agree?

DR. WILLARD PALMER: I do. And I think he has to be a detective and not influenced by his own prejudices. I have to fight this every day of my life. He must not be willing to deviate from the facts as he sees them in the sources he finds even if they disagree

\* "Landowska on Music" pp. 221, Translated by Denise Restout, Stein & Day Publishers, N.Y.

with his preconceived ideas. He has to be willing to work very hard and believe that it is worth while to do a lot of research. That it is worth turning over every stone to find every last bit of information. It's not enough to have an autograph in your hands. You've got to hunt in musical history to read every fact about that composer's life and every fact associated with that time of his life when he wrote that work and everything his son had to say about it and everything his nephew had to say about that piece and even the next door neighbor if you can find him. You can't stop anywhere. For example if I have in my hand a first edition and I know there is no autograph known to exist, I might say this is all I need. But was there a second edition? First of all, I find out rather rapidly that no one knows and then I must postpone my work perhaps by a year or so on that one thing that I am so anxious to get into, until I find definitely that there was no other edition published during his lifetime. You must be willing to go to that kind of trouble.

When I hear performers say "I know what the rules are but I think it is all right if I break one now and then as long as I play with good taste", I think that is the most dangerous thing anyone can say. Everyone, according to their own judgment has "good taste."

I don't care how knowledgeable any one is, he can't let his good taste dictate. Consequently when I make realizations or ornaments I don't let my good taste stand in the way. I go by what the composer said his ornaments should be realized. I know it can be done any number of correct ways, but the way I do it is always one of those correct ways. There are some things which depend on the mood of a performer such as the number of repercussions in a trill. Also whether he puts a termination on it if it is a long trill even though a termination was not indicated. But the one thing which has to be done with a Bach trill is that it must begin on the upper note. And it must begin on the beat and I

don't care what performers believe their musical taste indicates. There are some performers who feel it should begin before the beat but there is no basis for that belief. There are no writings of the period which indicate that . . . particularly the writings of Karl Philipp Emanuel Bach. And I believe if I could play Bach's music as well as Karl Philipp Emanuel I would be doing all right.

I think an editor must put away his prejudices and stop at nothing to find the facts and then present the facts the way he found them instead of the way he had wished he had found them.

HANEY: *Do you ever find things which a composer has done which you would not have done had you been writing the composition?*

DR. WILLARD PALMER: Many times. Many times. Sometimes I'm very shocked at what I find. As an example there is a trill in a work by Beethoven which begins on the principal note and I prefer all trills to begin on the upper note although I know you shouldn't do that if the composer didn't want it done that way. When he wants you to begin a trill on a principal note you must begin it on a principal note and Beethoven did begin some trills on the principal note and he wrote some of them out in full. I believe this is not an indication that he liked all his trills on a principal note but that this is an exceptional situation which must be followed. In one case he didn't write it out in full, he just wrote fingering over it. He wrote 2, 3 over it and he wrote 3, 4 over it so you could take your choice. To me this does not indicate a fingering at all because who is going to do it with 4, 5 anyway? It indicates that this is an exceptional situation and he wanted to be sure the trill began on the principal note. I don't think he would have fingered it had it been any other way.

This indicates to me that he liked most of his trills to begin on the upper note unless some notice is given. I don't know why he began some trills on the principal note because I like them much better on the upper note, but I'm going to put them the

way he told us to put them.

HANEY: *Do you have a period in the history of music in which you specialize? There is so much music I think it would be difficult to become deeply involved with it all.*

DR. WILLARD PALMER: Both Margery Halford and I go in very heavily for baroque music although I have done a lot of romantic and classical pieces too.

HANEY: *Is this because of your prime interest in baroque music or is it because there is so much work to be done?*

DR. WILLARD PALMER: It's because there are so many misconceptions as to how it is to be done we think we'd better be cleaning this up. We think we can be useful in that way.

On my recent tour which consisted of 55 workshops all over the United States from the west coast to the east coast and from the north to the south, I found that a surprising number of piano teachers have never heard of an upper note trill! The harpsichordists are really ahead of the pianists in this respect. It's true. I found pianists who were shocked when I told them that the Czerny edition was a bad edition. It has trills beginning on the principal note. When I find that more than half of a group of 100 piano teachers have never seen Bach's table of ornaments, this is shocking to me. I believe the harpsichordists generally have seen these things because they have been working from better editions.

HANEY: *Does an editor ever go to another editor and ask for their opinions?*

DR. WILLARD PALMER: I would hesitate to say "Here's what I think, what do you think." I'd be afraid of what he thought! (laughter) I'm not usually going by what I think, I'm going by what the composer said or wrote.

Of course with Margery we work closely with each other and we do exchange opinions quite often. But this is an exception. She is a very knowledgeable person and I would pick her out of any crowd of 40 miscellaneous



musicologists each of whom had five degrees apiece because of the fact she has worked very hard at these things for many years. Every edition we do is like we were writing for a PhD degree, only I believe it's better than that because we are more interested in it and we are more motivated. We know it is going to come under the scrutiny of everybody and it's going to be around for a hundred years after we are dead. People are going to be looking at it and studying it and talking about us, I hope not like we are now talking about Busoni, Czerny, and Mason.

HANEY: *How do you feel about taking someone else's edition, and indicating that editor was wrong by publishing a new edition? What is the relationship between living editors?*

DR. WILLARD PALMER: Between living editors I think it's rather tenuous but with past editors when you find terrible mistakes it is obvious that someone didn't go to the original source. I really think in the case of Czerny, he didn't bother to go to the original source of Bach's compositions. Then I think Busoni went to Czerny and Mason then went to both Busoni and Czerny and this pollution built up. Now that might be wrong, but that's what I see when I look at their material and I don't see when I look at the autograph. I don't hesitate to condemn such bad editions as those.

Now people nowadays who are working on urtext, and there are lots of them, they don't always come with the same answer I do. I don't bother to write to them and tell them they are wrong or go around preaching that they are not right if they happen to make a mistake. Sometimes mistakes can creep in just through engraver's errors. I'm not about to pick on anyone who is trying to do the job the best way he knows how, but when I see an urtext in which the editor says that he is not going to bother whether Beethoven meant anything different by a dot over a note to indicate a staccato or a wedge over a note to indicate another type of staccato and that he puts in all dots, then I con-

demn that edition. And that very thing has happened in the case of several different publishers. They just don't want to bother to go through all the trouble of deciding from Beethoven's rather illegible writing which note gets a dot and which note gets a wedge.

The difference between these wedges and dots are of primary importance and Beethoven said so himself in a letter that he wrote in great anger. He said that they don't mean the same thing. He said he had been correcting this mistake "all day today and all day yesterday and I am quite hoarse from cursing." Beethoven wrote this letter about dots and wedges and then modern urtexts are published of all his sonatas without a wedge in any of them! I condemn those editions and I don't care who did them.

HANEY: *Do you think the blame for bad editions goes to the publisher?*

DR. WILLARD PALMER: I think a publisher who publishes an urtext knowingly, and puts "unedited" on the cover and then removes pages from the front which identified the editor should be condemned. This is a dishonest thing to do. Unfortunately, I believe a number of publishers do this unknowingly. They just know that what they are publishing is selling well so they put it out. Many publishers are not musicians. They really don't know what they are doing. All they know is that an edition was being published when they arrived on the scene, so they keep on publishing it, errors, misinformation and all.

I think the answer to this is to put out better editions. When better editions are available people will buy them and the poor editions will eventually be replaced in the marketplace.

Of course the word urtext doesn't really mean what it originally meant. The word in German means the original text, but it doesn't really mean that any more. It is now a word meaning some early text. And as such, it is not very valuable as a word. I actually don't believe most musicians want a real urtext. I think they want an authentic text that is made from every available early source. I don't think

they want a copy of the original manuscript because I don't think they could read it, at least not very easily. To me the term urtext is meaningless. HANEY: *How does one select a good edition?*

DR. WILLARD PALMER: Anyone who has made a good edition has gone to a lot of trouble to find the material that went therein. If they did, they are going to want to tell you about it. In the forward of a good edition, the sources will be carefully outlined. The good urtexts which are published today have this. If they have made any little judgments, and they will have done so, they should be completely itemized with footnotes or paragraphs in the front or back of the book calling your attention to measure such and such and what decision they made. These will be found in good urtexts. If you see music marked urtext and it has nothing in it but music, don't trust it and don't buy it. Every time I examine one of these urtexts I find all kinds of flagrant errors.

HANEY: *Do you ever feel a frustration that there is not enough time for you to get to all the music you want to examine and research?*

MARGERY HALFORD: (laughter) Not any oftener than seven days a week! It's very much like reading books. No one could read everything he wanted to in several hundred years. In this kind of work with music, you couldn't do it in several thousand. DR. WILLARD PALMER: I am working on 42 editions right now at the same time. By that I mean that I am doing research on 42 editions. I have to start on something before I know whether I can find the sources. And then, after I find what I think is the source, I may find that that is not the source at all. I might find after much search an autograph but then discover that there is another autograph, and another autograph. You know, Chopin had a great habit of making original autograph copies of a waltz for 15 different women and acquaintances. You must try to locate all of them to make sure the one

(Continued on page 15)

# HARPSICHORD *of* NOTE

by  
**Thomas McGeary**

ONE of the largest private collections of harpsichords is owned by Michael Thomas the noted English harpsichord builder and performer. Probably the most important instrument in Mr. Thomas' collection is this harpsichord by the French builder Sebastien Erard, dated 1779. The Erard is important as it represents the culmination of the tradition of 18th century French harpsichord building and is the only known existing harpsichord by Sebastien Erard. (Boalch indicates in his book *Makers of the Harpsichord and Clavichord* that there are two surviving instru-

ments by Erard but these are, in fact, one in the same.)

Sebastien Erard, born in Strasbourg in 1752, began working in Paris in 1768. His fame rests primarily as a builder of pianos and especially for his perfection of the double escapement action. In 1777 Erard constructed the first piano made in France. His success so aroused the ill-will of his competitors that they caused his shop to be raided on the grounds of supposed violations of guild regulations. However, he gained the protection and favour of the royal family of Louis XVI and this harpsichord was sup-







*The Harpsichord — 11*







*The Harpsichord — 13*

posedly built for Marie-Antoinette in 1779. His business prospered such that in 1876 he established a branch in London. At the outbreak of the French Revolution Erard fled to London bringing this instrument with him. Although he returned to Paris after the Revolution, the Erard family maintained the London branch until 1890.

This Erard harpsichord was shown in the Great Exhibition of 1851 held at the Crystal Palace and was also exhibited by Mme. Erard at the Exhibition of Antique Musical Instruments held at the South Kensington Museum (later to become the Victoria and Albert Museum) in 1872.

At the turn of the century Lord Astor bought the instrument and brought it to Hever Castle where it was damaged by flooding. Dr. Mirrey rescued the instrument from Hever and dried it out. It was then purchased and restored by Mr. Thomas in 1969. The jack guides were in hundreds of small pieces and several of Mr. Thomas' friends helped in solving this gigantic jigsaw puzzle.

The Erard's case is of  $\frac{3}{4}$ " pine veneered in poplar and painted a dark olive green with decorative garlands of flowers. The overall dimensions are  $90\frac{1}{2}$ " x  $38\frac{11}{16}$ " x  $9\frac{7}{8}$ ". The keyboard is original and has the larger range of FF - f'. The keys are of ebony. The sharps are topped with a slip of ivory and the naturals have arcaded keyfronts with a pair of transverse inlaid ivory lines near the sharps. The octave span is the narrow French  $6\frac{1}{4}$ " and the keydip for the upper manual is set at  $5/16$ " and the lower at  $\frac{3}{4}$ ".

There are three sets of strings; 2 x 8', 1 x 4', no doupler, but dogleg. The present four sets of jacks are disposed:

- 8' dogleg
- 8' peau de buffle
- 4' quill
- 8' quill

The first three rows of jacks, dampers, and registers are original. The lower 8' quill, however, is a modern replacement; at one time the original set of quilled tongues had been

burned out to make square holes for a second set of *peau de buffle*. There remains some doubt as to the Erard's original disposition. Sebastien Erard in his *Harpsichord Mechanisms* gives (erroneously?) an illustration showing the 4' set of jacks on the upper manual. This seems rather unlikely in such a late instrument.

A more common four row disposition, containing a *peau de buffle* stop, of the late eighteenth century would be:

- 8' quill
- 4' quill
- 8' quill
- 8' *peau de buffle*.

But this would have meant going contrary to marking on the original registers, for row number 3 is marked "*quatre pied*". Mr. Thomas thinks rows number 2 and 4 were originally reversed.

The soundboard grain runs parallel to the spine and the thickness is exceptionally thin, measuring in places .060" (approximately  $1/16$ "). The case is quite simply painted with garlands of flowers on the soundboard, and is heavily French polished to bring up a dark colour. With a case of pine and such a thin soundboard one would have expected a round, sustaining tone; but the Erard possesses an unusually bright tone which Mr. Thomas attributes to the pine case. The soundboard contains a gilt cast lead rose with the initials "SE" surrounded by cherubs with various musical instruments. Painted around the rose on the soundboard is the inscription "Sebastien Erard Paris 1779".

The bentside of the Erard harpsichord clarifies a point of Diderot's that Frank Hubbard finds vague. Diderot in his *Encyclopedia* writes "The concave side bentside is made of three or four pieces more or less, in order more easily to give it the curve it must have." Hubbard regrets that Diderot was not more specific. Hubbard takes Diderot to mean, of course, a laminated bentside, but seems to assume Diderot meant a lamination in vertical planes, a feature he hadn't seen until 1820. The bentside of this Erard

removes the confusion. It is laminated, but in horizontal pieces of curved sawn-out wood, rather than in the customary vertical planes. This showed up clearly, Mr. Thomas says, after the attack by the flood water.

It is also noteworthy that in the treble, the 4' hitchpin rail is free from the case (i.e. not being set into the case but fading out far short of it.) This must be one of the features which contributes to the Erard's fine tone in the treble. Mr. Thomas reports that this is a practice he has been utilizing for many years to obtain brittle trebles, but he uses a different system for sustaining trebles.

The Erard has quite an elaborate pedal mechanism. This is typical of many instruments at this late date as makers tried to compete with the greater expressive possibilities of the emerging piano. There are four knee levers under the keyboard and two foot pedals on the horizontal floor-level stretchers between the front legs. The extreme left knee lever puts "off" the 4' by being pushed up; likewise the next knee lever takes "off" the upper 8'. The next lever puts the back 8' "on"; the extreme right lever puts the *peau de buffle* "on". The left foot pedal is the machine stop which takes "off" the lower 8' and 4' leaving the *peau de buffle* on the lower manual. The right pedal works the *peau de buffle* register.

The string scalings which follow can be seen to be quite normal. The longer of the 8' strings is given:

pitch	length	pt. of attack (l.m. quill)
f"	5 $\frac{5}{8}$ "	3 $\frac{1}{2}$ "
c"	7"	3 $\frac{3}{4}$ "
c"	13 $\frac{1}{2}$ "	4 $\frac{1}{2}$ "
c'	27"	5 $\frac{1}{4}$ "
c	44 $\frac{1}{8}$ "	6 $\frac{1}{4}$ "
C	62 $\frac{1}{8}$ "	7 $\frac{3}{8}$ "
FF	68 $\frac{1}{2}$ "	8"

This instrument is on display at the HARPSICHORD CENTRE at 47 Chiltern Street, London. Mr. Thomas welcomes visitors who wish to see and play the instrument.

Thomas McGearry  
La Mesa, California



## CONVERSATION

*(Continued from page 9)*

you have is the correct one. This takes time. Right now I'm doing the Fantasia in D Minor of Mozart and I've been working on it for two years but it is just now that I am really able to start because I have all I need.

HANEY: *Have you ever had a project which you had to abandon because you weren't able to go as far as you thought you should in order to make a good edition?*

DR. WILLARD PALMER: Not over a hundred or so times. Sometimes I just can't find anything. It's a little distressing, for example to write to the Robert Schumann Society and find out that they don't know where this, or this or that is, and that is the case. They really don't know. They don't know where the autographs are or even if they exist.

I worked on the Well-Tempered Clavier for years and years and years. Then all of a sudden I found this marvelous manuscript by Gerber who was Bach's very last pupil. I had no idea where it was. It was mentioned in one of the forwards to a Peters edition but they didn't know where it was. Gerber also said that he had heard Bach play the Well-Tempered Clavier in its entirety twice! But he didn't bother to say one word as to how he did it. It's very frustrating. After searching the world over I finally found that manuscript right here in the United States, in Berea, Ohio. It took me about two years just to get my hands on that.

When I got it I discovered a great manuscript which was beautifully written and it actually had a few marginal notes by Bach himself. It may give very definite significance to the argument as to whether the subject of the first fugue of the Well-Tempered Clavier had the dot. Landowska said it should not and almost everybody else said it should. Landowska believed it was added by someone later. Because of this manuscript I began to believe that it was added and in addition to that a lot of notes were changes to accommodate the dot.

HANEY: *When do you think these changes were done?*

DR. WILLARD PALMER: I think it was done by Forkel while it was in his hands and that he made some erasures on the autograph. It's without the dot in the Gerber and since Gerber was Bach's last pupil I would think he would do it the way Bach wanted it done. To me that was a very significant find and it made Landowska's pronouncements sound very much like she knew what she was talking about although I don't think she considered the alterations on the harmony that were made to accommodate the addition of the dot. Sir Donald Francis Tovey said the addition of the dot definitely improved the counterpoint, but this is in the light of the changes that were made. But this is an excellent example of the frustration which can take place. I've spent so many years on the Well-Tempered and now I find that I am stopped with the very first fugue because of this problem with the dot. That's right where I am now after all these years. Back on the first fugue.

I want to mention here how very important my assistant Judith Linder has been to my work. I don't think I could have done nearly as good a job on anything I have done without her. She has a music degree, an excellent sense of pitch, an eye like a hawk and is very conscientious in her help. She finds things that I miss. We did the Italian Concerto of J. S. Bach and her name appears on the cover of that work. There is no known autograph to exist for the Italian Concerto but Bach published the Italian Concerto during his own lifetime. So we used a copy of his own original edition which we got in micro-film form from the British Museum.

It's rather interesting that Bach didn't like that edition very much because the engraver made a mistake. Where he had written the little squiggle which indicates a trill, he didn't put much of a hump in that and it looked very much like a lazy line. The engraver then made the mistake of engraving just a straight line which

didn't mean anything in those days. Bach took his very own copy of that and marked over it "tr" which is quite significant, I think. It proves that J. S. Bach, just as his son John Philipp Emanuel said, believed that the squiggle and the "tr" sign were synonymous; that they both meant trill, long or short; and this happened to be over an 8th note, so in this case it was a short trill. Bach sent it back to the engraver who then re-engraved it with a squiggle for then he knew what Bach wanted to begin with. We had those three copies in our band which I think is what urtexts have to be made from so that you will understand the evolution of it. Judith worked very hard on this and the Italian Concerto is our first edition to have her name on it, but there will be many more in the future.

HANEY: *What do you do to make sure errors don't appear in your editions?*

DR. WILLARD PALMER: We proof read it over and over and over. We see this music four or five times before it goes to press. We see the first proof and we correct it. And after this is sent back to the printer, we see the second proof and correct that. This continues over and over until it is absolutely perfect. I read them, Margery Halford reads them, Judith Linder reads them and the publisher, being a musician himself, reads them and he hires another pair of eyes, another editor, who reads them. This editor is not associated with us at all. We never speak with him, he never speaks with us, he just checks for mistakes. All these people see them. In our case with Alfred Publishing, the publisher is a very unusual man in the sense that he is very altruistic about it. He put a large amount of money into publishing fine music for a long time without an immediate profit. To give you an example, I put out a Beethoven book and after the book was published I found some additional sources that I didn't know about. He simply took the entire edition off the market and reprinted it! Now, what other publisher would do that? He is an unusually con-

scientious man and I believe he is taking a very important place in the history of music publishing. He is everything a music publisher should be.

HANEY: *How did you become involved with editing?*

DR. WILLARD PALMER: I had seen autograph copies of music which did not agree with the printed text and I thought something should be done about it. That gives me a lot of satisfaction. I feel that the work I am doing now is much more important than any I have done before. Margery also gets a great deal of satisfaction from her work. She lives it and breathes it. She comes up with things which need to be done. We talk on the phone every day about music and every now and then she will call and say "I have just found something you won't believe" and sure enough, I don't believe it! (laughter) Then she shows it to me and it is really true. Sometimes it seems impossible that people have been doing things wrong for so many years without discovering their errors, especially when we find materials which very plainly explain how it is to be done. For example, Francois Couperin. What does Couperin say about appoggiaturas?

MARGERY HALFORD: He said in his book, one *must* play the appoggiatura, either ascending or descending, on the beat. Then, obviously because he felt some people were not going to take him literally, he goes on to say "that is to say, in the time of the main note which follows it must be struck with the beat." Couperin was a very famous man when he wrote his first book of pieces. The evidence we have been able to piece together indicates that he was besieged by people who wanted his advice as how to play his music with *labon-gout* the good taste. After enduring this for a while he finally decided he better write it all down to satisfy this growing demand. He then wrote *L'Art de toucher Le Clavecin* which was published. In the following year he wrote his second book of pieces. When he reprinted his book of instructions he

included fingering for the second book of pieces and sent out a notice that anyone who had bought his first book of instructions, if they returned it to him unmarked and unbound he would replace it at no cost with a copy of the new one so they could have the supplement to his second book of pieces. This was all well and good. But when he wrote this third book of music, he wrote in the preface how horrified he was, how pained and anguished and terribly surprised to hear performers who did not pay attention to his instructions. He went on to say that it was "unpardonable." He claimed that ornamentation is not arbitrary and one must not do them the way one feels them and "I declare" he said, "that in *my* pieces the ornaments must be played the way I say so."

DR. WILLARD PALMER: And yet we hear recordings now, by people who are supposed to be authorities on the subject and yet they play those appoggiaturas between the beat.

I find that if you do play them the way the composer wanted them played, pretty soon you will get used to the sound and you discover you wouldn't want it any other way. And you know *why* he wanted it that way.

Actually in my opinion, (and this is in light print, of course because it is an opinion) an appoggiatura which is not on the beat is not an appoggiatura at all. It's something else. It becomes, for example, a passing tone. A passing appoggiatura is not an appoggiatura at all, it's just a passing tone.

MARGERY HALFORD: They sound very French when they are played that way and it was an ancient French tradition which is very provable. The fact is that Couperin wrote in his book "one must". When he discussed trills he said some trills are arbitrary and gave the artist a wide latitude when it came to trills, but he was very precise when he wrote about the appoggiatura. DR. WILLARD PALMER: Johann Joachim Quantz said that the appoggiatura in descending thirds can be played between the beats while

Karl Philipp Emanuel Bach said they could not be played between the beat. He used the word *hässlich* which means ugly, repulsive, hideous and said that is the *hässlich* unaccented appoggiatura. And the interesting thing is that Karl Philipp Emanuel, and Quantz both played in the same orchestra, under Frederick the Great, so you can imagine how they must have exchanged glances when they came upon this while both playing the same piece! I really believe that the reason Karl Philipp Emanuel Bach was so explicit about it was that he was sick and tired of hearing Quantz playing it that way.

Then you come up with the problem that Karl Philipp Emanuel did it one way and Quantz did it another way so either way must have been an accepted practice at that time. Of course, Karl Philipp Emanuel had considerable influence on the keyboard artists who were to follow and this is provable by many of the developments in Mozart who apparently did use the Karl Philipp Emanuel rule instead of the Quantz rule as I could prove if I had the time to do it. The fact is that I think the function of the appoggiatura is lost . . . and the yearning quality of an appoggiatura on the beat produces what is called the sigh motive and it is a very expressive one when played that way. The other way it becomes a decoration. It was quite permissible to add passing tones. Passing tones can be added even to Bach, I think, but the point is when you write the small note as an appoggiatura it should come on the beat.

HANEY: *You said you were working on an edition of the Couperin L'Art de toucher Le Clavecin?*

DR. WILLARD PALMER: Margery Halford has completed that and it has already gone to the publisher and he has written a nice letter saying he was very proud to publish it. And I agree, he should be proud. This is her own edition. I went through it and I think it is a tremendous contribution. She translated the French but included the original French with all its errors so it can be studied.



MARGERY HALFORD: I think it is important for the reader to be able to see the original text because it is so technical and of course Couperin's writing was so beautiful. A few centuries ago they were not too particular about spelling and accents were not always used where they should have been used, but that is all preserved in the original text.

DR. WILLARD PALMER: You really have to use the original language. It would be like changing the language of the Declaration of Independence to more modern English; to tamper with any of it.

HANEY: *Margery, you are not only an editor but a harpsichordist and a teacher of harpsichord as well. Do you have any thoughts about harpsichordists and their attitude toward embellishments?*

MARGERY HALFORD: Very frequently I hear things performed which sound absolutely gorgeous, even though they are wrong. I don't mind what people do with their ornamentations when they are performing and I don't mind what editors insist on putting on paper so long as they have a reason. In the case of editors putting it on paper, they must say "I have put in these slurs and this articulation even though it was not indicated in the original edition. I think you should use it." This is all well and good because it is a responsible attitude toward what they did and the performer then knows he can make a choice. He does not have to believe the editor if he doesn't want to. Now, in the case of the performer, I can sit there and enjoy it and it can be wrong, but the performer must be able to satisfy me if I ask him why he changed the score. And this takes more than a weak, "I like it that way."

Perhaps he does like it that way and perhaps it does sound good, but this is not responsible enough to pass for an authentic performance. There are rules. And where there are rules they must be followed.

DR. WILLARD PALMER: I would be far more tolerant of a performer who changed an ornament to a com-

pletely different ornament than I would of a performer who wrongly played the ornament indicated by the composer. According to Karl Philipp Emanuel Bach, it was permissible to insert a more brilliant ornament in place of another one but no one is given latitude to play an ornament in a way that was completely outside the tradition of the period.

HANEY: *Do you find that recording artists generally use good editions?*

DR. WILLARD PALMER: As a rule, harpsichordists who are recording are generally using good editions. I never listen to someone like Igor Kipnis with the idea that he has a bad edition. When I listen to Igor Kipnis I know I am listening to a great performer and he knows how to add ornaments tastefully and correctly and in the style of the period. I think he is a model we can use to illustrate how these should be played. Unfortunately a number of the pianists I have heard in recordings don't use good editions, or if they are using good editions they are not following them. Fortunately, this use of poor music by pianists is phasing out little by little.

HANEY: *Does Glenn Gould use good editions?*

DR. WILLARD PALMER: I think he uses good editions and I usually think he plays very convincingly although he plays strange tempi. He likes to pick a tempo no one else has ever used before. This is by his own admission.

HANEY: *Do you ever think you would like other people to be able to experience the joy you receive when you discover new evidence which makes it possible to correct an error that has been around for a long time?*

DR. WILLARD PALMER: If others could share that part of it I would be very happy. The problem is that out of examining 5,000 notes you then have one great experience. Mostly it is very tedious work. This is why I think people should allow us these little narratives which relate how we found an ink blot that was played as a note for 200 years. It gives us the pleasure of the elation we experienced upon

that one discovery, time and time again, when we tell the story to keep ourselves fired up to go through the endless hours of looking at notes that have absolutely nothing wrong with them. When I relate these experiences at my workshops, I think my listeners are sharing these experiences with me. They are visibly excited about these new editions and this detective work. Of course I tell them that it is not only that I can make a better edition than Bischoff, and I picked Bischoff whom I respect tremendously because of the time in which he lived, he did as good a job as was humanly possible, but they can now do a better job than Bischoff. Now they have access to microfilm which can be projected on the wall as large as they want to study those manuscripts closely. Bischoff had to use the scores right in the museum, perhaps with guards standing around or even looking through a poorly lighted glass case. He couldn't get to many of the things he wanted to see because of the transportation problems of the time. Also, many of the manuscripts and autographs which are now in public libraries were then in private collections. Fortunately, most of the people who have these treasures realize they are treasures and when they pass on they don't leave them in trunks but will them to libraries and museums. This has been happening since Bischoff's time and now we have wonderful materials he didn't have. So anyone can do a better edition than editors who worked in the latter part of the last century or the early part of this century.

The libraries have become so aware of the reason for their existence, and that is to help the scholar. This material isn't there just to own and to exist. Libraries are generally so very cooperative. I used to think that libraries wouldn't let me use their manuscripts and that they certainly wouldn't give me permission to reproduce it. Well, they are delighted to do that. They roll out the carpet for you. Although you may have to stand in line for two months and wait your turn,

*(Continued on page 19)*

# HARPSICHORDIST ALBERT FULLER HEADS NEW BAROQUE MUSIC CENTER

Plans for a center for baroque music, featuring Albert Fuller as Artistic Director, were just announced by the Aston Magna Foundation for Music, Inc.

As described by the president of the Aston Magna Foundation, Lee M. Elman, the inaugural season will begin with a three week conference of seminars and public performances by an internationally-known roster of resident artists and a group of students in music and the dance. The conference will take place from June 9 to June 30, 1973 in Great Barrington, Massachusetts.

"This season will inaugurate the only center devoted exclusively to the study of baroque music in the context of its dance and art," Mr. Elman said.

Albert Fuller then added that "The enormous increase of interest in baroque music during the past 25 years has, until now, produced no specific center for the study and performance of that music. Aston Magna is going to be that center."

Mr. Fuller confirmed that eight internationally known musicians and seven other specialists in the baroque period — in instrument building, art and dance — will gather to give concerts, teach master classes, coach ensemble sessions and present seminars and lecture-demonstrations. This resident artist-faculty will include, besides Mr. Fuller: Fortunato Arico (viola da gamba and baroque violin-cello); Carole Bogard (soprano); Bernard Krainis (recorder); Stanley Ritchie (baroque violin); Ronald Roseman (baroque oboe); Jaap Schröder (baroque violin) and August Wenzinger (viola da gamba).

Six public weekend concerts will be given by these artists on June 9 and 1, 16 and 17, 23 and 24. Qualified students will participate with the faculty in these concerts. Student concerts will be held throughout the three weeks, culminating in a public student

concert on June 29, concluding the three weeks of study.

"We now know that in chamber music, especially, teachers and students must perform together," Mr. Fuller commented. "It is at that point that the musicianship and professionalism of the teacher is most powerfully communicated."

Other specialists who will hold seminar demonstrations with Aston Magna students in areas related to baroque music will be William Dowd (harpsichord builder); Charles Fisher (engineer and producer, Cambridge Records); William Hyman (harpsichord builder); Richard Rephann (Director of the Yale University Collection of Musical Instruments); and James Weaver (Director of Performance Programs, The Smithsonian Institution).

In addition, the art of the period will be discussed by Edgar Munhall (Joint Acting Director, The Frick Collection); and the dance steps which were the basis of so much baroque music — the allemande, courante, sarabande, gavotte, gigue, and others — will be demonstrated at the public concerts by the dance troupe of Shirley Wynne, The Ohio State University.

Mr. Fuller, who is a frequent solo and concert performer both in the United States and Europe, is well known for his interpretations of baroque keyboard music and for his special interest in French music of the period. In addition to being the artist director of the Aston Magna Foundation, he is on the faculty of The Juilliard School and Brooklyn College.

The president of the non-profit Aston Magna Foundation, Lee Elman, who is also vice president of the international investment banking firm, Model, Roland & Co., Inc. will open the estate that he and his wife own in Great Barrington, Massachusetts, as the location for this performance and study conference. The estate, called Aston Magna, was formerly the

summer retreat of renowned violinist, Albert Spalding, whose rehearsal studio will serve as the 125-seat recital hall where the Aston Magna concerts will be held. According to Mr. Elman, "the site of the estate and the view from it has been considered by architecture experts as among the most spectacular in New England."

The students who enroll in the conference will be housed in the nearby Oakwood Inn at Great Barrington.

"In the past 25 years thousands of amateur musicians have built their own harpsichords from kits, and the technology of professional instrument building has reestablished the tradition of the 18th Century instrument makers," Mr. Fuller said. A similar growth can be seen in the revival of interest in building and playing other baroque instruments — the violin, the oboe, the viola da gamba, and others. "The resident artists share with me," Mr. Fuller went on, "the desire and need to come together at this new center, to perform as musicians with the jewel-like perfection that the royal music of France demands."

"The closer we as musicians come to reproducing a composer's external resources," Mr. Fuller added, "the better our chances of accurately transmitting his internal messages. Therefore, the instruments used in our performances at Aston Magna will be either unaltered examples from the composer's own period or exact, modern replicas. The instruments as well as our attention to performance styles are essential to recreate the performer's role in baroque music . . . that of a collaborator with the composer."

In addition to Mr. Elman and Mr. Fuller, other members of the Aston Magna Foundation Board of Directors are: Dr. Beatrice Berle, Frank Campbell, Beata Curti, Dorothea Elman, Dr. H. Wiley Hitchcock, Nina Korda, Bernard Krainis, Brooks Shepard, C. Ray Smith (who services as Managing Director, Carleton Sprague Smith, Gregory Smith, Alice Tully, and Baird Witlock. For registration information, fees, etc, refer to "Festivals, Seminars & Classes" section of Baroque Bazaar.



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Fuller, Artistic Director.

Inaugural season of a new center for baroque music will take place from June 9-30, 1973. This Aston Magna performance-and-study conference will be devoted exclusively to baroque music — played in the style and on the instruments of the period.

Public concerts, master classes, private instruction, coached ensemble sessions, seminars, and lecture demonstrations by resident artist faculty will be conducted at Aston Magna, a private estate in Great Barrington, Massachusetts.

Resident artist faculty includes: Fortunato Arico (viola da gamba and baroque violincello); Carole Bogard (soprano); Albert Fuller (harpsichord); Barnard Krainis (recorder); Stanley Ritchie (baroque violin); Ronald Roseman (baroque oboe); Jaap Schröder (baroque violin); August Wenzinger (viola da gamba); William Oowd (harpsichord builder); Charles Fisher (engineer); William Hyman (harpsichord builder); Richard Rephann (Director of the Yale University Collection of Musical Instruments); James Weaver (Director of Performance Programs, The Smithsonian Institution); Shirley Wynne (baroque dance, The Ohio State University); Edgar Munhall (Joint Acting Director, The Frick Collection.)

Tuition, room, and board in the adjacent Oakwood Inn: \$510. Late applications (\$20 fee) considered through May 15, 1973.

For complete details, contact: Christopher Chapin, Admissions Director, The Aston Magna Foundation for Music, Inc., 162 West 5th Street, New York, New York, 10019. Telephone (212) 586-7649.

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## CONVERSATION

(Continued from page 17)

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